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between "Je connais" and "Je sais" about which Dr. Benjamin Ives Gilman has written illuminatingly in connection with the plans for the new Boston Museum of Fine Arts. Those who go about the John Herron Art Institute's museum with the children are expected to keep in mind that distinction, and its importance is much in the minds of those in charge of the instruction in the Institute's school.

The instruction is along two lines. First, it is designed to accomplish locally what the National Art School at South Kensington has accomplished so notably through half a century for Great Britain, namely, the training of school teachers in the teaching of art. Second, it is designed to carry forward selected pupils whose special aptitude cannot be adequately developed in the course planned for the majority of children.

The purpose is to contribute in these two ways the facilities of a well-equipped museum and art school to that better training of the oncoming generation in the fine and industrial arts which will make for good taste and enjoyment of the beautiful and for industrial supremacy and will make against the art that is merely "the amusement of dilettanteism and the adornment of luxury."

That the importance culturally of such training has not been fully realized is seemingly becoming the quite general view of educators. Indeed, President Eliot said in an address at the Boston Museum not long ago: "The study of drawing, of water colors and of modelling should not be regarded as a fad or as superficial. In our education they are more valuable than nine-tenths of the work done in our public schools. Through the senses we obtain the power of observation and expression."

And the importance industrially of such training is much in the minds of those familiar with the intimate relationship in European countries between their educational methods and their ascendancy in the industrial arts. As Sir C. Purdon Clarke has said: "In classes of merchandise dependent on art knowledge there is much to be done before

our designers can compete with their European rivals." It is interesting, too, that it was the Englishman's lack of art knowledge, mortifyingly apparent in the competition with commercial designers and artisans at the Hyde Park Fair of 1851, that led to the reorganization of the South Kensington institution from which, after it had modified the whole aspect of British industry, Sir Purdon came to the Metropolitan Museum in New York.

Dr. James P. Haney, another New Yorker whose knowledge of the subject is abundant and who was then Director of Art in the public schools of New York, once said in effect that what New York most needed educationally was a municipal art school. And that is what the plan here sketched contemplates for Indianapolis—a municipal art school.

AMERICAN ILLUSTRATORS' EXHIBITION

An exhibition of original works by American illustrators is making a circuit of western cities. This exhibition was assembled by the Society of Illustrators of New York and is sent out by the American Federation of Arts. It opened on November 5th in the Carnegie Institute, Pittsburgh. In December it will be shown at the Art Museum of Cincinnati, and from there it will go to the John Herron Art Institute, Indianapolis; the City Art Museum, St. Louis; to Denver, Minneapolis, and Chicago. It comprises 189 works, many of which are in color. Among those represented are E. L. Blumenschein, R. B. Birch, Appleton Clark, F. S. Church, Charles Dana Gibson, L. W. Hitchcock, S. de Ivanowski, Arthur I. Keller, the Kinneys, Louis Loeb, F. Louis Mora, Joseph Pennell, Frederic Remington, F. Walter Taylor, A. B. Wenzell, F. C. Yohn, Maxfield Parrish. The character of the work is varied, but a high standard has been maintained. In the field of illustration American artists have made special contribution, but they have received comparatively little honor. It is hoped that this exhibition will awaken interest and increase discriminating appreciation.